The Society of North American Goldsmiths

NEWSLETTER

VOLUME I OCTOBER 1, 1975 NUMBER 2

PRESIDENT'S COLUMN

Dear Members:

I am happy to report to you that with the fine help of Ron Pearson and Ricka Feely (on the grant application), we have been given a small N.E.A. Grant to be used for the development of a SNAG visual aids program. The slides and other information that will be put together will be for the use of educational programs. By this time, the full members have received a letter from Jim Meyer who will be doing the work on the slides and films. If you have any question on the use of the SNAG slides, you can write to Jim Meyer, 11713 South Briarpatch Drive, Midlothian, Va., 23113. As soon as Jim can put together a total printout on what can be obtained, it shall be printed in the newsletter. All the members who have not sent the five new slides that Jim has requested, please do so immediately. This will help him very much in the updating of the slides.

The newsletter is now underway but to keep it on the move and of interest to you and other members, you must help with the information. So, send information or if asked to write an article, please do. I am sure what you have to say would be of interest to many. The newsletter needs your interest.

Bob Ebendorf
President, S.N.A.G.
R.R. 1, Box 187x
Highland, N.Y. 12528

ORGANIZATIONAL NEWS

Lecture/Demonstration: A list is now being prepared of those members who wish to participate in a lecture/demonstration circuit. The list, once completed, will appear in the Newsletter periodically. New names may be submitted at any time. The following information is needed: [1] name, address and phone number [2] synopsis of lecture, subject, emphasis, etc., also length and equipment required [3] demonstration equipment [4] type of audience (participating, auditing only). The idea of the circuit is to make available while keeping cost down, the various specialities or just good basic instruction. SNAG members may decide to exchange without the honorarium. Please send information to: Heikki Seppa, No. 8 Price Court, St. Louis, Mo. 63132. *Deadline: October 31, 1975.*

SNAG Conference: The next SNAG conference will be held in Cleveland, Ohio in May or June of 1976. Ms. Mary Ann Scherr will be our conference coordinator and we will publish additional information as it becomes available.

NEWSLETTER INFORMATION

For the present time, it shall be assumed that all material received for publication has been edited. Please type or print all information submitted. Send all material to: Mark Baldridge, Editor, SNAG Newsletter, Art Department, Longwood College, Farmville, Va., 23901.

Deadline Dates are as follows:

Deadline	Issue
Nov/10/75	Dec/1/75
Jan/10/76	Feb/1/76
Mar/10/76	Apr/1/76
May/10/76	Jun/1/76
Jul/10/76	Aug/1/76

Editor . . . . . Mark Baldridge
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Final Typist . . . . . Pat Motley

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Subscription Policy: Full-SNAG members may receive as many free copies as they desire or may furnish a list of people to receive free complimentary copies of the newsletter. Non-SNAG members may receive one complimentary copy by writing to the editor of the newsletter. Requests for additional copies must be accompanied with 25 cents per copy for mailing. This policy will remain in effect until the August 1, 1976 issue, so please do not mail money for any issues beyond that date. Hopefully, the newsletter will be greatly expanded by that time.

Please note: If you do not receive your newsletter within fifteen days of the issue date and you are a full or associate member of SNAG, please immediately write to the editor. Already there have been problems with the mail and we are currently studying the most effective system of distribution. If you are a non-SNAG member, we would suggest that you become an associate member to insure continuity of the newsletter. Many non-members are receiving one or two complimentary issues, but additional copies must be purchased (see above).

AESTHETIC QUESTION OF THE MONTH: Is a person who primarily casts a metalsmith or a waxsmith?

Members are invited to respond to the above

statement and also to suggest other controversial questions or statements for future issues. Responses shall be printed in subsequent issues.

TECHNICAL QUESTION OF THE MONTH: Why do most metal books recommend that 50% "new" metal be added to metal that is about to be cast, when it is going to be melted like the "old" metal?

Members are invited to respond to the above question and to suggest other questions. Responses will be published in subsequent issues and should be valuable to other members as well as the many students who read this pamphlet.

MEMBERS IN THE NEWS

Glenda Arentzen held a jewelry exhibit at the Aaron Faber Gallery in New York City from July 10 through August 2, 1975.

Mark Baldridge was awarded First Prize in the Metal Arts Category in the 40th Annual National Art Exhibition held in Cooperstown, N.Y.

Robert Ebendorf is having a jewelry exhibit at the Fairtree Gallery in New York City from October 16 through November 16, 1975.

Alma Eikerman, Professor of Art, has been awarded the National Endowment for the Arts Craftsmen's Fellowship Grant of $5,000. Alma also won the I.M.A. Craft Award for a pendant with green onyx in the "Objects and Crafts" division at the Indianapolis Museum of Art.

Chuck Evans will give a workshop in "The Creation of Roman or Woven Chain" at a conference (metals and jewelry) at Eastern Michigan University, Art Department, October 2-5, 1975.

Richard Mawdsley had a metals exhibit in the Center for the Visual Arts Gallery at the College of Fine Arts of Illinois State University. The exhibit was held through the month of July 1975 in Normal, Ill. Currently, Richard is an Assistant Professor at Illinois State University.

Harold O'Connor has been published in the international jewelry magazine "Goldschmiede Zeitung – European Jeweler" in the following issues of 1975: (1/75) "The Anatomy Studies of Harold O'Connor" – a review of recent works resulting from investigations of human forms; (4/75) "The Combination of Polyester Resins with Hollow Metal Forms"; (6/75) "The Use of Rolled Etched Plates" – transferring designs from zinc or copper etchings to sheet silver or gold. Mr. O'Connor also won a bronze medal in the World Jewelry Design Competition held in Tokyo, Japan in June, sponsored by the Pearl Promoting Society of Japan, for a chess set on a pendant combining white and black pearls, gold, and silver.

Gene and Hiroko Pijanowski received a Master Craftsmen Apprenticeship Program Grant through the National Endowment for the Arts. This grant began September 1 and will run through May 31, 1976, allowing them to have a person working with them on a full-time basis. Also, they had a show at the Craft Alliance Gallery in St. Louis, Mo., from September 7 to October 1, 1975. Gene was recently awarded a purchase award in the SNAG exhibition in Atlanta, Ga.

Alma Eikerman, Thomas Markusen, Eleanor Moty and **Heikki Seppa** have been awarded $5,000 each in NEA's Craft Fellowship program for 1975. Forty-seven people throughout the nation were selected.

Bob Ebendorf, Eleanor Moty and **Mary Ann Scherr** will be speaking at the "Uncommon Smiths" workshop at EMU in Ypsilanti, Mich., on October 2, 3, and 4.

Harold O'Connor, Al Pine, J. Fred Weoll, and **Elliot Pujol** participated in a Metals Symposium held in Vail, Colo.

Bill Newmann and **Vickie Carney** hosted seven members of SNAG at the first shell structure workshop-symposium at Akron University this August. The following participants – Heikki Seppa, Hero Kielman, Mary Ann Scherr, Chuck Evans, Mary Leeth, Phillip Fike and Jim Mazurkewicz – shared views, work habits, materials and methods, along with ideas in developing a sound vocabulary to describe the new forms that kept emerging from this construction technique, all realizing with renewed interest the malleability of metal. Everyone left the week-long conclave with a rewarding experience and plans to meet again next year.

IDEA CORNER

SNAG Metal Purchasing Coordinator: Considering the vast amount of gold, silver, and other metals that SNAG members use during the course of a year, it would seem logical that large discounts could be reaped if metal purchases were lumped together.

Supposing a full-SNAG member volunteered to serve as a metals purchasing coordinator. That individual could take a quick survey of common metal requests via the newsletter (regarding form, gauge, carat, etc.). Then the coordinator could advertise in the newsletter that on a particular date, he would purchase a certain type of metal in particular form and any interested members could mail a check for the proper tentative amount.

For instance, notification could be made that an 18 gauge sterling silver purchase was to be made in 10" by 10" multiples with a minimum purchase (per interested party) of 100 square inches. If the price of silver was between $4 and $5 per ounce, he could establish $5 an ounce as the price and refund the difference on shipment. This would eliminate the necessity of the coordinator tying up large amounts of his money. Naturally the coordinator would shop for the best price.

While this system would include many problems and headaches, it would provide a real service for SNAG members. It also has potential in other group purchasing areas. Perhaps SNAG could approach a few large jewelry supply houses and request a 10% discount for all SNAG members. And/or, perhaps SNAG could boycott certain firms that do not give a discount.

Another more feasible possibility is that when a SNAG member discovers a unique opportunity or source he could share that discovery with other members. For instance, perhaps a member wants some large raising stakes cast, but has great difficulty in finding a firm that

will cast them. After finally locating a place and obtaining a quote, he could share this information with other members through the newsletter. Thus the individual might end up having fifteen stakes cast instead of the necessary three and perhaps receive a reduced price. To eliminate the shipping problem, the individual could simply bring the stakes to the next SNAG meeting.

Hopefully, this article will provide food for thought. If any member would like to volunteer, please write the newsletter.

FINANCIAL STATEMENT

Society of North American Goldsmiths

INCOME: $12,625.34

N.E.A. Grant	3750.00
Fulton Federal Grant	4325.00
Contributions	300.00
Membership Dues (1974 and 1975)	4000.00
Miscellaneous	250.00
TOTAL	12625.34

EXPENDITURES: ..... $ 9,945.46

Salary (R. Feely)	3084.96
Petty Cash	30.00
Legal Fees	542.50
Insurance Premium	50.00
Insurance Claims	350.00
Exhibition—Atlanta, Ga.	4300.00
Conference—Washington, D.C.	938.87
Office Supplies	273.80
Postage	181.50
Printing	93.92
TOTAL	9945.46

BALANCE ON HAND ..... $ 2,680.46
June 30 1975

Funds transferred June 24, 1975 to First National Bank of Boston.

prepared by: Arline M. Fisch
Treasurer
September 15, 1975

LETTERS TO THE EDITOR

Dear Sir:

In response to last issue's aesthetic question of the month (electroforming — if you've seen one, you've seen them all), I agree with this statement 100%. All the electroformings that I have ever seen look almost identical. Why doesn't someone use the technique in a more original manner?

name and address withheld at writer's request.

Dear Editor:

I am somewhat familiar with S.N.A.G. and its goals and think that it is an excellent organization. However, I recently received one of their brochures and think the symbol for SNAG containing the person holding the hammer is ridiculously outdated. Can't SNAG come up with a more graphic and innovative design?

name and address withheld at writer's request.

Dear Editor:

In answer to the technical question about venting castings, I can offer my own experience over the past ten years. I have no supporting records but we cast on an average 40 pieces per week and have had very few failures or problems attributed to lack of venting. On occasion, we have vented to appease the gods along with crossed fingers etc. One example that posed all the problems inherent in casting was done recently without vents. The piece, a ring, weighs 1¼ oz. in 14 karat gold; it is smooth with flat and angular surfaces. Total weight of the metal cast (several other rings included in the 2¼ x 2½ flash) was 75-80 dwt. The only problem was two small pits due to over fluxing. Other castings are generally in the same weight range with 4-8 pieces (6-12 dwt each) per flask and have been cast consistently without venting and without lost detail, etc.

Signed, George McClean

Dear Editor:

In response to the aesthetics of electroforming it is my judgement that electroforming, as painting, is but the vehicle. It is the process by which a concept is executed. And thereby only as successful as the idea by which it is employed.

Therefore, an investigation into the body of thought pronulgating ideas thru the techniques of electroforming is required. Rather than an indictment of the medium.

Observation of electroforming on the American art scene reveals maximum variation on a minimum of noteworthy themes. While the value of electroforming, as a conveyor of thought, has been established. It remains unexploited.

Signed, Cannete
Columbus, Ohio/Tel Aviv

WORKSHOPS

November 14-16. Fibers, Blown Glass, Metals, Leather & Clay, sponsored by the American Crafts Council, Southeast. Hosted by the Craftsmen's Guild of Mississippi. For information write: Craftsmen's Guild of Mississippi, Inc., P.O. Box 1341, Jackson, Miss. 39205.

On October 2,3,4, a conference for jewelers and metalsmiths will be held. There will be on exhibition guest speakers, seminars, demonstrations and commercial exhibitors. Cost includes $20 registration fee, $5 per person per night (double occupancy), plus board. Conference registration begins 3 p.m. Thursday and conference will end at 6 p.m. Saturday. Guest speakers include Rose Slivka, editor-in-chief at Craft Horizons; Holly Pittman, Assistant Curator at N.Y. Metropolitan; Mary Ann Scherr, SNAG member; Bob Ebendorf, SNAG member; and Eleanor Moty, SNAG member. An invitational exhibition of jewelry and metalsmithing will coincide with the conference. The following seminars and demonstrations are planned: Dana Bowersox (educator, artist), discussion on motivational techniques for the teacher; Chuck Evans (metalsmith, educator), Roman chain fabrication demonstrations; Walter Gray (certified gemologist), Seminar on Gemstones;

John Groot (pewtersmith), pewter working demonstrations; Paul Morgen (metalsmith, educator), cross-lap seam demonstration; George McCreedy (metalsmith), demonstration on rolling a metal edge and repousse technique demonstration; Philip Morton (author, educator, artist), speak about apprenticeship programs; John Kirkendall (lawyer), legal concerns for the artist-seminar. (Also, a black smithing demonstration may be held.) Interested parties should immediately telephone Eastern Michigan University, Art Department in Ypsilanti, Michigan.

WCC Conference planned for 1976 – The seventh meeting of the World Crafts Council General Assembly will be held at Oaxtepec, Mexico, June 6-11, 1976. The theme of the conference will be "Living Crafts: Tradition and Quality." WCC will invite and sponsor the travel of fifty crafts leaders from WCC-member countries who will participate in discussions and workshops. A preliminary program and application forms were mailed to WCC's world membership in June. Registration is limited to 1,000 persons. For information on the WCC Conference, write Conference Coordinator, World Crafts Council, 29 W. 53rd St., New York, N.Y. 10019, USA.

A three-day workshop in Enameling will be held in Richmond November 13, 14, and 15. Gwen Anderson (Orsini), an outstanding enamelist with many awards to her credit, will conduct these sessions. The fee for the three days will be $45 for members for the Virginia Crafts Council and $50 for non-members. The workshop is offered to anyone interested. It is not necessary to be a member of VCC. Any interested persons should write to: Allan Eastman, 7630 Idlewyld Rd., Richmond, Va., 23225.

Harold O'Connor is offering the following workshops: Hand Foundry Techniques used for casting metals—cuttlefish, steam, sand, hand sling, charcoal, and stone. Combination of polytester resins with metals. Shell construction for jewelry forms. Texture transfers and mold making for the jeweler. Interested persons should write to: Harold O'Connor, Box 2000, Crested Butte, Colorado, 81224.

October 25 & 25, 1975 – 12th Annual Jewelry Casting Workshop at Richland College near Dallas, Texas, sponsored by SWEST. Registration fee is $30. If interested, write SWEST, 10803 Composite Dr., Dallas, Texas, 75220.

EXHIBITS

Past

Hiroko & Gene Pijanowski had a metals exhibit at the Craft Alliance Gallery in St. Louis, Mo., from September 7 through October 1, 1975.

Richard Mawdsley had a metals exhibit in the Center for the Visual Arts Gallery at the College of Fine Arts of Illinois State University. The exhibit was held through the month of July 1975 in Normal, Ill.

Glenda Aretzen held a jewelry exhibit at the Aaron Faber Gallery in New York City from July 10 through August 1, 1975.

Present

Robert Ebendorf is having a jewelry exhibit at the Fairtree Gallery, 924 Madison Ave., New York, N.Y., from October 16 through November 16, 1975.

"Craft Multiples" – Renwick Gallery, Washington, D.C., from July 4 through Feburary 16, 1976. (production crafts – 10 items or more of the same design)

Reprise (Metalsmiths - Cranbrook Academy of Art 1948-1975) September 28-November 9, 1975. (Cranbrook graduates only) For information write: Cranbrook Art Museum, 500 Lone Pine Rd., Bloomfield Hills, Mich., 48013. (See Thomas article following)

MCCN '75 (Mariette, Ohio) November 1-30, 1975. Deadline September 13 for slides, entry form and check. Cash awards. Jurors: Ruth Duckworth, Eudora Moore and Donald Wyckoff. For information write: Grover Hermann Fine Arts Center, Mariette, Ohio, 45750.

Future

International Fine Art and Quality Craft Slide Competition (deadline November 31, 1975). Write Artist's Co-op, P.O. Box 561, Sierra Madre, Calif., 91024. Entry fee $10 per slide. Categories include painting, sculpture, graphic design, and crafts. Prizes include $500 plus 25% of total entry fees; 3 prizes per category.

Crafts Exhibit (Invitational) December '75, McNeal Gallery, 1626 E. Blvd., Charlotte, N.C., 28203.

UTA National Art Exhibition (Arlington, Texas) October 12-November 10, 1975. $5.00 entry fee per slide. Deadline August 15. Media—all. Cash awards. Jurors: Brian O'Doherty and Richard Koshalek. For information write: Ruth Wiseman, University of Texas at Arlington, Art Show, Box 19007, Arlington, Texas, 76010.

Art 1975 (Shreveport, La.) November 2-17, 1975. $10 entry fee for 3 slides; $1.00 for each additional slide after 3. Deadline August 15. Media—sculpture. Cash awards. Juror: Stuart Feld. For information write: Shreveport Art Guild, 771 Thora Blvd., Shreveport, La., 71106.

Miniature Works (Lubbock, Texas) November 9-December 8, 1975. $10 entry fee for 3 entries (includes return shipping postage). Deadline October 1. Cash awards. For information write: Miniature Works, West Texas Museum Assn., Box 4499, Lubbock, Texas, 79409.

4th Annual Fall Art Fete – October 5-12, 1975, at the League of Arts Gallery, 106 E. 18th St., Scottsbluff, Neb. Exhibition sponsored by the North Platte Valley Artists Guild, Box 1041, Scottsbluff, Neb., 69361. If you wish to be placed on their mailing list for their annual exhibition, write well in advance of next September to the Guild.

Miami Beach Festival of Arts, Feb. 6-8, is being held at the Miami Beach Convention Center, and is open to all artists and crafts people. There will be cash awards of $3100. Submit 3 slides of representative work along with an application and a non-refundable fee of $5.00. The deadline is November 24, 1975. For more information write to: City of Miami Beach Fine Arts Board, P.O. Box 39000, Miami Beach, Fla., 33139.

The North Carolina Museum of Art, Raleigh, N.C., will have its 38th annual North Carolina Artists Exhibition from November 5 to December 14, 1975.

The School for American Craftsmen in Rochester, N.Y. is celebrating its 25th year with a large exhibition of works created by alumni and past

teachers at the school. Each person is invited to show one piece. It opens November 14 and will remain open through December 6, 1975. ACC is making a slide show and the exhibition will travel nationally for two years.

Fifth Invitational Metals Exhibition will open October 5, at State University College at New Paltz, N.Y. and will close October 31. On November 11, this exhibit will open at Indiana State University at Terra Haute, Indiana and will close on December 19. The exhibition will then travel and will open on January 12, 1976 at Virginia Commonwealth University in Richmond, Va. The exhibition will close on February 12, 1976. This show consists of 5 student pieces from approximately 30 different schools, plus 1 piece from each metal instructor at each school. (see article below)

(Foreword from Fifth Invitational Metals Exhibition)

During the last fifteen years we have witnessed a growth in the art of gold and silversmithing which can be best described as phenomenal. Much of this growth has taken place in the art departments of colleges and universities in the United States. This in itself is unique for nowhere else in the world is gold and silversmithing taught at the college and university level. College entrance requirements demand a high level of intelligence in addition to artistic accumen and technical skills. The exacting specialized education in the fine art of gold and silversmithing is supplemented by a better understanding of man and his world through the broadening perspective of a liberal arts education. As members of the college community, students can benefit from the ongoing research in various academic departments resulting in the use of new materials and innovative processes.

Art history plays an important part in the student's education. Not only does it provide a link with the goldsmith's glorious past, encouraging students to reach those levels of accomplishment, but it can also give them a better understanding of the other disciplines of art.

The increased popularity of gold and silversmithing is due to people's innate desire for a personal adornment, resulting in ever new forms of jewelry, and in society's apparent need for a certain amount of ritual which finds its expression in ritual objects frequently made of precious metals. Most important in the public acceptance of gold and silversmithing is the enjoyment of its aesthetic beauty.

The Society of North American Goldsmiths, as a non-profit educational organization has as its main purpose to bring before the public the latest in creative gold and silversmithing, and to act as guardian of increasingly high-quality levels. It is a forum where the masters share the experience and maturity with the excitement, drive, and new perspectives of the young.

It is with pleasure, pride and faith in the future that the Society of North American Goldsmiths sponsors and presents in this Fifth Invitational Metals Exhibition some of the best work of a new generation of gold and silversmiths.

Our pronounced gratitude goes to Indiana State University, State University College at New Paltz, and Virginia Commonwealth University for making their facilities, staff, and funds available for this exhibition.

Signed,
Kurt J. Matzdorf
Professor of Gold
and Silversmithing
State University College at New Paltz
Chairman, SNAG Education Com.

REPRISE – An exhibition of the work of the graduates of the Department of Metalsmithing of the Cranbrook Academy of Art, Bloomfield Hills, Mich. - September 28 through November 9, 1975.

The exhibition grew out of a series of letters sent to Cranbrook Metalsmithing Department graduates of the period 1948 (when the present department was organized under its present head, the undersigned) through 1975.

The letters proposed several enterprizes of mutual benefit – a solicitation of slides from former students to be duplicated and redistributed only to graduates at a nominal cost; proposals for continuing our trips to London and the continent to observe European techniques and practice; the establishment of a sales outlet; various other possibilities in progress and the Exhibition.

In March of 1975, 91 invitations were issued. Of these, 65 persons responded and forwarded 242 objects, ranging from single pieces of jewelry through holloware, flatware, forged pieces, non-objective objects and sculpture – and exhibiting a great variety of techniques. In addition to the work of many nationally known exhibitors the show makes available the work of many superb craftsmen who are content to exhibit locally or are primarily concerned with doing only commissioned work. Many of the works come from private or institutional collections.

I shall make no attempt to evaluate the exhibition generally or to make specific reference, except to suggest some satisfaction in this, a culmination of nearly three decades of association with the Academy and pleasure in observing the progress of those who have worked here with whom I have had the privilege of two year blocks of confluence of interest.

Richard Thomas, Head
Metalsmithing Department
Cranbrook Academy of Art
Bloomfield Hills, Mich.

MAGAZINES

The Craft Report—a newsletter of marketing, management and money for craft professionals. Regular subscription price is $25 per year (12 issues). Special charter subscription rate is available to SNAG members at $18.75 per year. Mention the organization when you write if you cannot obtain any SNAG letterhead. Write to: The Crafts Report Publishing Co., Inc., 1529 E. 19th St., Brooklyn, N.Y. 11230. (contains a large "crafts wanted" section)

Artisan Crafts—a magazine designed to make the artist and craftsmen aware of what's going on in their field. The magazine is by subscription only, and is produced quarterly, and costs $5.00 per year. Anyone interested should write to: Artisan Crafts, Star Route 4, Box 179-F, Reeds Spring, Mo., 65737.

PUBLICATIONS

A new pamphlet, *Craft Guidelines* explaining the craft programs and listing the current deadlines for applications will be available in September 1975. To be placed on the mailing list for this pamphlet, send a postcard specifying "Craft

Guidelines" with your name and address, including zip code, to Elena Canavier, Crafts Coordinator, Visual Arts Program, National Endowment for the Arts, Washington, D.C., 20506.

Crafts—a bi-monthly publication by, for, about and to the membership of Piedmont Craftsmen, Inc. Editor is Lida Lowrey, Piedmont Craftsmen, Inc., 936 W. 4th St., Winston-Salem, N.C., 27101. Exhibiting membership costs $7.50; make checks payable to Piedmont Craftsmen, Inc.

BOOKS

Dover Publications, Inc., 180 Varick St., New York, N.Y., 10014, has many excellent jewelry and design books at excellent prices. You may obtain a complete list of their books by writing to the company. A superb book is *Art Forms in Nature* by Haeckel at a cost of $4.00 plus 35 cents shipping. (recommended by Baldridge)

The Penland School of Crafts Book of Jewelry Making contains 140 close-up photographs, 32 full-color pages, at $12.95 each plus 85 cents for postage and handling. Penland School of Crafts will receive the proceeds of all books sold through the school. If you are interested write to: Book Offer, Penland School of Crafts, Penland, N.C., 28765.

Design is Where You Find It by Orville Chatt, available from Iowa State University Press, Ames, Iowa. Approximately $7 to $8 for 170 photos and an excellent book that shows where jewelry designs can be obtained from the environment. It quickly depicts in pictures what many design books fail to do. A unique addition to any metal library. If interested, write Iowa State University for information. (Baldridge)

Cultural Directory, a guide to federal funds and services for cultural activities, published by the Associated Councils of the Arts. This publication contains 340 pages of information and is available from ACA Publications, 1564 Broadway, New York, N.Y., 10036, at $4 per copy. Make checks payable to Associated Council of the Arts. The book also lists regulations affecting the arts.

The American Crafts Council has compiled *Contemporary Crafts Market Place 1975-76*, a guide to major services, suppliers, organizations, shops, galleries and publications concerning crafts. Published by R. R. Bowker, the book is available at $13.95 (plus 40 cents for shipping and handling) from R. R. Bowker Order Department, P.O. Box 1807, Ann Arbor, Mich.

New Directions in Goldsmithing by Harold O'Connor, covers innovative efficient methods for advanced jewelry making, including design and layout of workshop, tools, shell construction, texture transfers, impression taking, plexiglass, polyethylene material, polyester resins, and the use of the miniature lathe. The price is $7.50 postpaid for single copies; $5.00 to SNAG members and their students, or $5.00 for five to 20 copies; or $4.00 for 20 copies or more. Write to Box 2000, Crested Butte, Colorado, 81224.

13474 Simple Enamelling by Franklin, published at $8—now $3.98; 133717 Copper Weathervanes by Fiske - 1893, published at $6—now $1.98; 133733 Ornamental Ironworks by Kirtland & Co. - 1870, published at $6—now $1.98; 133679 Jewelry, Watches and Silver by Roddin & Co. - 1895, published at $5—now $1.98; 133687 Tinware, Dover Stamping Co. - 1869, published at $6—now $1.98; 121824 The Autobiography of Benvenuto Cellini by Tamarin, published at $6—now $1; 167905 Sterling Silver Holloware by Rainwater, published at $6 softbound—now $2.98; 118998 Silver by Fletcher, $2.98; 119021 Baroque-The Age of Exuberance by Scarisbrick, $2.98; 097214 Book of Diamonds, Their History and Romance by Dickinson, published at $6—now $2.98; 109816 Color Treasury of Gems and Jewels by Schnubel, $1.98; 080168 Swedish Silver by Andren, published at $2—now $1. Above books are limited in quantity; if interested, include numbers and write to Publishers Central Bureau, Dept. 399, 1 Champion Ave., Avenel, N.J., 07131. Include $1.30 handling charge along with payment (N.Y. and N.J. residents must include sales tax).

FILMS AND SLIDES

(furnished by Bernard Bernstein)

Silversmith of Williamsburg, 44 minutes, sound, color, rental fee. Colonial Williamsburg Foundation, Drawer C, Williamsburg, Va., 23185 (excellent—Bernstein)

Of Jewels and Gold, 28 minutes, sound, color, free loan. Audience Planners, Inc., 1 Rockefeller Plaza, N.Y., N.Y., 10019.

What Do You Mean By Design?, 10 minutes, sound, color, free loan. National Gallery of Art, Extension Service, Constitution Ave. at 6th St., N.W., Washington, D.C., 20565.

The Art of Metalwork, 13 minutes, sound, color, free loan. Italian Culture Institute, Audio-Visual Dept., 686 Park Ave., N.Y., N.Y., 10021.

Aurum, 29 minutes, sound, color, free loan. Audience Planners, Inc., 1 Rockefeller Plaza, N.Y., N.Y., 10019.

Sarong and Silver, 20 minutes, sound, color, free loan. Embassy of Maylaysia, 2401 Mass. Ave., N.W., Washington, D.C., 20008.

Meeting the Challenge, 20 minutes, sound, color, free loan. Mr. N.R. Dahlstrom, Sales Manager, Austenal Div., Howmet Corp., Roy Street, Dover, N.J., 07801. (Industrial film-turbine parts cast via shell mold)

Art in Miniature, 5½ minutes, sound, color, free loan. Work by Faberge and others in Victoria and Albert Museum. Audience Planners, Inc., 1 Rockefeller Plaza, N.Y., N.Y., 10019.

A Story of Silver, 20 minutes, sound, color, free loan. Silversmithing in Denmark. Danish Information Office, 280 Park Ave., N.Y., N.Y., 10017.

Numisma 11 minutes, sound, color, free loan. Making of coins and medals, Italian Cultural Institute, Audio-Visual Dept., 686 Park Ave., N.Y., N.Y., 10021.

The Gold of Ancient America, 7 minutes, sound, color, rental fee. Pre-Columbian gold, accompanied by Aztec poetry, Spanish Chronicles. Mrs. Susan Martin, Audio-Visuals, Museum of Fine Arts, Boston, Mass., 02115. (not too informative but very poetic)

Slides available from Prothmann Association Inc., 650 Thomas Ave., Baldwin, N.Y., 11510.

SOURCES

Ring stamps in all sizes (especially tiny) may be ordered from Gamzon Brothers, Inc., 21 W. 46th St.,

New York, N.Y., 10036. Typical price includes 5 block letters for $17, 5 signature letters cost $23.

For information concerning SNAG or membership, write Bob Ebendorf, President, Society of North American Goldsmiths, RR 1, Box 187, Highland, N.Y., 12528. Associate membership costs $10 per year with no membership criteria.

Also, for information concerning colleges and graduate schools staffed by SNAG members, write to Bob Ebendorf (address above).

For a catalog listing tools (especially Foredom flexible shafts) at discount prices, write to U.S. General Supply Corp., 100 General Place, Jericho, N.Y., 11753.

For cameras, lens, etc., at discount prices (approximately 50% off) write to Wood's Photo Supplies, 60 Nathan Rd., Kowloon, Hong Kong. Trade names must be removed, but you can obtain Pentax, and other brand names. This place has been extremely reliable in the past. (Baldridge)

For rough cast vertical stakes, T-stakes, hammers, etc., at approximately 35% of finished prices, write to C.F. Struck Corp., Casting Specialties Division, Cedarburg, Wis., 53012.

For rosewood, ebony, coca-bola, zebrawood, satinwood and other exotic woods, write to Craftsman Wood Service Co., 2727 S. Mary St., Chicao, Ill., 60608. Most woods can be obtained in varying thickness.

INFORMATION

If you are interested in joining SNAG as an associate member, simply send $10 plus your resume to SNAG, P.O. Box 247, University Station, Boston, Mass., 02215. If you are interested in becoming a full-member, the next due date for all applications will be December 1. You must send 20 slides of your work in a plastic file folio, along with your professional resume to: Bob Ebendorf, State University College, Art Department, New Platz, N.Y., 12561.

If you are interested in writing or submitting an article for publication in the newsletter, contact Walter Soellner, Art Department, University of North Carolina, Charlotte, N.C., 28225. Walter is now coordinating all additional newsletter articles.

(New Guidelines on crafts grants available from arts endowment) Grants to non-profit organizations and fellowships for individual craftsmen are available through the crafts department on the Visual Arts Program, National Endowment for the Arts. Organizations are eligible to apply for funding in the following categories: Crafts Workshops, Craftsmen-in-residence, Master Craftsmen's Apprentices, Crafts Exhibition Aid, and Craftsmen's Services to the Field.

Individual professional craftsmen may apply for fellowships and/or apprentices. Individual craftsmen engaged in advanced independent research in their medium may also apply for funding under the category of "Crafts Services to the Field".

The craft programs for individuals are intended to aid professional craftsmen in the development of their careers; students are not eligible.

The Craftsmen's Fellowship Program, set up to enable craftsmen to set aside time and/or purchase materials and generally to enable them to advance their careers as they see fit. Any professional craftsmen or exceptional talent is eligible. Applications for Fiscal Year 1976 must be postmarked no later than December 20, 1975. Not more than 5 slides should be submitted with the application. The slides will not be returned. Anyone interested in Grant Programs should write to the Grants Office, National Endowment for the Arts, Washington, D.C., 20506.

(Fine Arts Floater Projects Against Damage and Theft) Crafts people often suffer losses due to breakage or theft while transporting or exhibiting their work at shows and fairs. Such losses are not always covered by the show management (certainly not transportation), nor are they covered by the usual property insurance which you already have on your home and its contents.

Proper protection for what insurance companies describe as periods of "storage, transporting and exhibitiog" requires the addition of a Fine Arts Floater to your property insurance policy.

To protect against theft from your car, the policy must be endorsed to include off premises theft coverage. To protect work that is transported by other means (e.g., parcel post, UPS, freight, someone else's car), specific transit coverage must be added to the Fine Arts Floater.

Rates for "floater" coverage depend on such variables as the type of storage area (home, shop, warehouse, garage), whether the vehicle has burglar alarm, security conditions in the exhibition building, packing of items, etc. Some work is more fragile or more tempting to thieves, and that can also affect the rates.

The only way to write this Fine Arts Floater is by adding it to an existing Homeowner or Tenant/Homeowner policy. Floater premiums ordinarily are about $5 per $100 of coverage, with a $25 minimum. If the risk is large enough ($10,000 or more), it may warrant being underwriten separately. A $50 deductible per occurence is usually made part of this policy.

This coverage is offered by all Casualty and Property Insurance brokers. To determine whether you need such coverage, how much to buy and what it will cost, we recommend that craftspeople consult their insurance agents to protect themselves against financial loss. (Crafts, September 1975 issue — Piedmont Craftsmen, Inc.)

WARNING. In a series of bi-metal castings utilizing the gray model casting investment by Modern Materials Mfg. Corp. of St. Louis, Mo., it was discovered that the investment sometimes attacks the metal that is invested in the mold. In one cast utilizing two identical objects, temperatures, investments, etc., one of the silver objects that went into the mold was completely unaffected by the investment. However, the second object was physically attached by the investment. Edges and surfaces that were crisp and sharp were blunted and pitted. In both instances, the metal that was newly cast was in excellent condition. Upon writing to the company explaining the problem and asking for information, a reply was received stating that unfortunately they did not have any information on bi-metal castings. However, they did state that there was a chemical additive in the investment to render the castings clean and free of tarnish. It is suspected that this additive is the attacking agent and therefore it would be recommend to steer clear of this investment in all instances of bi-metal castings. However, this person prefers this investment because of its strength and gas absorption potential in large centrifugal castings.

WANTED: Information about your awards, exhibitions, theses, sources, helpful hints, etc., and articles. Also, if you have students with outstanding theses, please forward a copy. Preferably do not send any material that you wish returned, although exceptions may be made.

If you would like to be included in the Marietta College Crafts Directory U.S.A., contact Marietta College immediately: Arthur Howard, Marietta College, Marietta, Ohio, 45750. Marietta College has received approval for an $8,000 grant from the National Endowment for the Arts to produce a directory of amateur and professional artist/craftspersons working throughout the United States. The directory will make an up-to-date listing of craftspersons available to state art councils, galleries, museums, festivals, fair and exhibition directors.

Inclusion in the Directory is at no charge to the artist, nor will the artist be asked to buy a copy in exchange for listing. The first directory will be published in December with a second publication in June, 1976.

POSITIONS AVAILABLE

The Raintree Girl Scout Council of Evansville, Ind. is looking for craftsmen in the areas of pewter, silversmithing, tinsmithing, gunsmithing, and other metal crafts related to the Colonial period or Appalachian Mountain heritage, to participate in their crafts demonstrations at Lincoln State Park, Lincoln City, Ind., during their celebration of "Wake Up America", which is going to be held on April 30, May 1 and 2, 1976. The celebration is intended to give the girls an opportunity to relive and participate in our country's heritage. There will be some 7,000 girls involved. Anyone interested should contact Ms. Marlyn Treberg, Bicentennial Chairperson, Raintree Girl Scout Council, 14½ S.E. Second St., Evansville, Ind., 47708.

The Pittsburg History & Landmarks Foundation in conjunction with the Pittsburgh & Lake Erie Railroad is developing an old railroad station into a modern specialty themed center.

They are looking for a quality silversmith or goldsmith who would be interested in locating in the Pittsburgh area and opening a shop. He would work on the site and sell items either that he made or that other craftsmen had made. If you are interested, contact Ms. Nancy Flaherty, Marketing Director, Pettsburgh History & Landmarks Foundation, Allegheny Square W., Pittsburgh, Pa., 15212.

Small Craft Warnings

A SAMPLE CONSIGNMENT AGREEMENT

by Irving Lesnick, Attorney-at-Law

In an earlier article (April '75) we outlined some of the major problem areas involved in consignment sales, and the importance of having a written agreement. A number of readers have asked since then for a suggested Sample Consignment Agreement.

To be legally effective, such an agreement does not have to be written in "legalese." It does have to be clear! It must also be signed by the merchant as well as the craftsperson to protect both parties.

The Consignment Memorandum form presented here is a suggested format. Special circumstances may suggest additional clauses. If very large sums are involved, the services of an attorney may be required.

To repeat our April thought: The integrity and solvency of the shop with which you do business is one of the most important elements of consignment selling.

Consignment Memorandum

Date _____

1. CONSIGNOR: John Craftsperson
   address
2. CONSIGNEE: Jane Merchant
   address
3. GOODS CONSIGNED: The articles listed below and additional articles to be listed on consignor's invoices from time to time:

Quantity	Item	Retail Price on % to Consignee (or)	Price to Consignee

4. ACCOUNTINGS: Consignee will furnish a listing of items sold and price each month, together with a check for the purchase price. Consignor may check inventory at any time during normal business hours.
5. RISK OF LOSS: Goods lost, stolen or damaged will be treated as if sold.
6. RETURNS: Unsold goods in good condition may be returned at any time by consignee, and will be returned at consignor's request.
7. OTHER PROVISIONS: (Insert provisions as to insurance, compliance with Uniform Commercial Code, or other special provisions which may be required.

_____
John Craftsperson

_____
Jane Merchant

HELPFUL HINTS

Concerning stone setting — To eliminate the possibility of scratching a stone while it is set, simply use a wooden stone pusher. The wood pusher can be carved, cut, or ground to shape. Preferably a wood that is hard and fine-grained should be used, such as rosewood, ebony, etc.

Concerning adding life to used small busch cylinder burrs — generally cylinder burrs receive more use on the end than on the lower half. Therefore, when they are dull, you can simply grind off the top third of the burr exposing a new top edge. Grinding wheels tend to vibrate too much, causing the entire end of the burr to break off; therefore, cut-off discs should be utilized. This process can be repeated for a second or third time until the entire burr has been utilized.

Concerning the mailing of packages — Packages may be mailed several ways although the U.S. Postal System is generally cheaper. To utilize this system in

the most efficient manner, for an additional 50 cents "special handling" can be added. According to the post office, packages with this stamp on them receive the same preference as first class letters. In other words, heavy packages may be cheaply and quickly mailed for hundreds of miles. This author has been utilizing this system for a couple of years with no problems whatsoever. One drawback, however, is that the maximum insurance for parcel post packages is $200. One solution would be to underinsure the package and for an additional 15 cents you can have a postcard returned to you upon arrival at its destination.

Concerning examining facet rough by the immersion method – The truly flawless piece of rough is the exception, rather than the rule. Many roughs just do not occur in nice clean large stones and others look very appetizing until, under the cole eye of the immersion test, they reveal their inner selves. Tournalines very seldom are absolutely clean – much quartz contains veils (thin sheets of bubbles) and color banding – topaz also often is veiled – green and blue aquas often contain rain (patches of very fine tubes or needles and not a grievous flaw) and veils – morganite is often bubbled; the list is as long as there are species and varieties of gems. Proper orientation will usually permit the masking of natural fine inclusions such as those mentioned above. The best plan of attack is to study the rough thoroughly from all angles, outwardly and inwardly. And the easiest way to do this is to immerse the rough in a fluid having a refractive index somewhere near the refractive index of the gem being examined. In checking out parcels of rough, I examine quite a few stones per year, and have settled on three fluids which will permit the internal examination of practically all the usable gems. These are methyl salicylate (R.I., 1.55), naphthalene monobromide (R.I., 1.66) and methylene iodide (R.I., 1.74). The first is easily obtainable at your local druggist and sufficient fluid to last for years will cost less than a dollar. (Caution–keep all these fluids away from plastics and synthetic fibers, and do not get in your mouth, eyes, or on your skin, or inhale their concentrated fumes.) The other two are relatively expensive and will probably have to be ordered by your druggist. Unless you have reason to handle many species, you will find having the methyl salicylate and a beaker of distortion free glass of inestimable help. It always distresses me when a client writes in to tell me how the meets were excellent, the cut exquisite, the polish superb, but a veil came out right under the table! Avoid disappointment, examine all rough by immersion, see what inclusions are where, and plan accordingly. (written by Sam Frost who sells high quality faceting material. Interested people may write P.O. Drawer 151, Lake George, N.Y., 12845 for a catalog.)

TECHNICAL TIP

(McClean) When gold or silver sheet is reduced in thickness by rolling, the piece of sheet becomes curved. We have solved this problem by the final rolling of the annealed metal sandwiched between two sheets of .065 in brass (that is the size I had on hand). The brass should be slightly larger in all dimensions. Then the sheet will be reduced slightly in thickness and be flat. The brass sheets will take on a curve but can be reused – try convex to convex or concave to concave with sheet between. Avoid dirt, grit, lint, etc., because this will be embossed into the metal. (see diagram to right)

NUGGETS

To all full members, please return your ballots immediately. Many full members have still not returned the ballots.

Beginning in September, **Claus Bury,** a young German goldsmith, will visit Boston, Philadelphia, New York City, New Paltz, Richmond, and Madison, Wis. Claus will also be a guest of Orland Larson in Nova Scotia, Canada for a week. This is Claus' second visit fo the U.S. and he will lecture at many universities and colleges.

Arie Ofir, from the Academy of Arts and Designs in Jerusalem, has also been visiting New York during the month of Sept. Arie is the head of the Jewellry and Silversmithing Dept. at Bezalel.

New SNAG associate members include: **Sanford Fujii,** P.O. Box 5414, Honolulu, Hawaii, 96814; **C.A. Scholfield,** 1008 Plaza Benito, Sierra Vista, Arizona, 85635; **Janice & Daniel Hiebauer,** 1512 E. 39th St., Erie, Pa., 16510; **Nita Schleter,** 105 S. Polk St., Ft. Branch, Ind., 47648; **Darry Maticia,** 4999 Casa Dr., Tarzana, Calif., 91356.

New full-SNAG members include: **Dr. Eleanor Caldwell, Jaclyn Davidson, Natalie Paul, Jacqueline Rossee, Lois Betteridge, Lynda Watson, John Fix, Richard Helzer,** and **Maurice Abramson.**

SNAG member's change of addresses: **Mary Ann Scherr,** 169 Court Dr., Westwood Village, Fairlawn, Ohio, 44313; **Muju Matsukata,** Janiyi, 551 Boylston St., Boston, Mass., 02116; **Eleanor Caldwell,** Metalwork, North Ill. University, Dekalb, Ill., 60115.

HELPFUL HINT

(McClean) I have designed a "stump" to hold a small vise and a stake holder for the limited space in my small studio at home. Tree stumps were not available or adequate.

A box of appropriate height for my own comfort was constructed from 1"x10" (two sides) and 1"x12" (two ends) with a 1" bottom using glue and nail construction. Nylon glides were put on the bottom and two handles on the side to allow easy moving in and out from under the bench. The next step was to fill the box with concrete bricks – they are cheap, easy to obtain and clean if you ever want to dismantle. Step three – the top is made from a 2"x12" fir piece length to suit. This is attached with screws to form the top and sixth side; then the stake holder is attached with lag screws. A longer version was made of ¾" plywood in the same manner using a bag of concrete mix as weight. About 100 lbs. for $1.50 – leave it in the bag and avoid mess of having to haul sand, etc.

SOCIETY OF NORTH AMERICAN GOLDSMITHS
ART DEPARTMENT
LONGWOOD COLLEGE
FARMVILLE, VIRGINIA 23901

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